

Words and Music by JIMI HENDRIX

Intro

Gtr. 1 **Moderate Rock** ♩ = 88 N.C.

Asus4 N.C. A5

normal gtr.

Verse

verse

A/C#

Gsus2

1. If you can just get your mind to - geth - er,

*T let ring

*T *T = Thumb

A5

uh, then come on a - cross _ to _ me. _

let ring ----

T

Musical score for the song "We'll Hold Hands and Watch the Sunrise". The score is written for voice and guitar. The key signature is A major (two sharps: F# and C#). The time signature is 4/4.

Voice Part:

 The lyrics are: "We'll hold hands _____ and then we'll watch _ the sun - rise, _____ (uh,)"

Guitar Part:

 The guitar part includes a solo section marked "Gsus2". The notation includes various chords and melodic lines, with some notes marked with a "V" (likely indicating a vibrato or a specific playing technique). The score ends with the instruction "let ring -- 4".

95

A5

from the bot - tom of the sea.

Chorus
N.C.

Spoken: But ³ first, are you ex - pe - ri - enced?

normal gtr. mixed w/ backwards gtr. normal gtr.

Sung: Uh, have you ev - er been ex - pe - ri - enced? Uh! Well,

let ring... let ring... let ring...

A5

I have.

Verse

A/C# Gsus2

2. I know, I know you prob - 'ly scream and cry

sim. T

N.C.(A) A5

that your lit - tle world _____ won't let you go. _____

A/C# Gsus2

But who in your _____ meas - ly lit - tle world, _____ uh, are you try - in' to prove - that

A5

you're made out of gold _____ and, uh, can't _____ be _____ sold. _____

let ring - 4

Chorus N.C.

Spoken: So, uh, _____ are you ex - pe - ri - enced? _____

normal gtr. mixed with backwards gtr. normal gtr.

F

Sung: Have you ev - er been ex - pe - ri - enced? _____ (Uh.) Well, _____

A5

I have.

A7sus2

Spoken: Uh, let me prove it to you, — yeah.

*M N M N M N M N M

Gtr. 2 (Lead, backwards)

Stratocaster on middle pickup

fade in *pp* *f*

full 1/2 full hold bend grad. release

* flick toggle switch from middle (M) pickup to neck (N) pickup in specified rhythm

Gtr. 1 (Lead)

3

fdbk.

full hold bend grad. release

pitch: C

Guitar Solo

A5

8va

8va

fbk.

1/2

17 15 17 15 17 15 17 15 17 15

2 2 2 2 0 0 2 2 2 2 0 0

pitch: A

2 2 2 2 2 2 2 2 2 2 2 2

0 0 0 0 0 0 0 0 0 0 0 0

8va

1/2

17 15 17 15 17 15 17 15 17 15 17 15 17 15 17 15 17 15

15 17 15 17 15 17 15 17 15 17 15 17 15 17 15 17 15 17

0 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

loco

1/2

full

10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

* slide up stgs. w/o picking

2 2 0 0 5 4 5 0 2 2 2 2 2 2 2 2 2 2

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

full

1 1/2

2 grad. release

full

2 grad. release

full

5 7 10 8 8 10 10 10 10 10 10 10 10 10 10 10 10 10 10

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

pitch: D

The image shows a musical score for the song "The Rose Tree". It consists of a vocal melody line and a piano accompaniment line. The key signature is one sharp (F#), and the time signature is 2/4. The melody is written on a single staff with a treble clef. The piano accompaniment is written on a grand staff (two staves) with a bass clef on the left and a treble clef on the right. The lyrics are written below the piano accompaniment. The score is divided into three measures by vertical bar lines. The first measure contains the first line of the melody and the first line of the piano accompaniment. The second measure contains the second line of the melody and the second line of the piano accompaniment. The third measure contains the third line of the melody and the third line of the piano accompaniment.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first line of the melody and the first line of the guitar accompaniment. The second system contains the second line of the melody and the second line of the guitar accompaniment. The melody is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It features a series of eighth notes, a triplet of eighth notes, and a half note. The guitar accompaniment is written in a single line with a key signature of one sharp (F#) and a common time signature (C). It includes various fret numbers (e.g., 2, 4, 5) and rhythmic markings (e.g., 1/2, 3/4, 3). The score is labeled 'A' at the end of the first system.

A musical score for the song 'The Rose Tree'. The score is written on a grand staff with a treble clef and a key signature of one sharp (F#). The melody is written on the top staff, and the accompaniment is written on the bottom staff. The melody consists of a series of eighth and sixteenth notes, with some rests. The accompaniment consists of a steady eighth-note pattern. The score is divided into two systems by a double bar line.

The musical score for 'The Rose Tree' is presented on two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains the melody, which begins with a quarter note G4, followed by a quarter note A4, and then a series of eighth and sixteenth notes. The bottom staff is in bass clef and contains the bass line, which consists of a series of quarter and eighth notes, providing a harmonic foundation for the melody. The score is divided into two measures by a bar line.

pitch: C

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written in a simple, folk-like style, featuring a series of eighth and sixteenth notes. A triplet of eighth notes is marked with a '3' and a bracket. The second system consists of two staves. The top staff continues the melody from the first system, and the bottom staff provides a harmonic accompaniment using a series of chords, primarily triads and dyads, written in a simplified notation style.

[illegible]

Verse

[illegible]

A5

I think they're call - in' our name. _____

May-be now you can't hear them, but you will, ha, ha, if you

just take hold _ of my hand. _

The musical score is written for a single melodic line on a treble clef staff in the key of D major (two sharps). The tempo is marked 'Andante'. The lyrics are 'just take hold _ of my hand. _'. The melody features a triplet of eighth notes in the phrase 'hold of my hand'. The score is divided into two systems, each containing a musical staff and a corresponding guitar fretboard diagram below it. The fretboard diagrams use numbers 0-4 to indicate finger positions on the strings.

Chorus
Fmaj7sus2

Spoken: Oh, _____ but are you ex - pe - ri - enced?

Gtr. 1

T let ring

Gtr. 2 (backwards gtr.)

N.C. *D/F# Gsus2 A5

Sung: Have you ev - er been _____ ex - pe - ri - enced? _____

* chord names derived from backwards gtr.

Spoken: Not nec - es - sar - i - ly stoned, _____ but...

beau-ti-ful.

A5

dim.

N.C.(A)

Harm. (8va)

1/2 half

Harm. (5)

3

3

* unintentional note

dim.

(Asus2)

let ring

mp

f

FIRE

Words and Music by JIMI HENDRIX

Intro

Moderately Uptempo Rock ♩ = 156

N.C.

mf

(D)

Al - right! _ Now dig this, ba - by! You don't

1st Verse

N.C.(D)

care for me, I don't - a care a - bout _ that, you got a new fool, _ ha! I

Rhy. Fig.1

like it like _ that. I have on - ly one - a burn - in' de - sire, _

Fill 1
Gtr. 2

Fill 2
Gtr. 2

Band tacet

Gtr. 2: w/ Fill 1
Band re-enter

Chorus
D(add9)

C(add9)

let me stand _ next to your fire! _

Hey!
(Let me stand _ next to your

End Rhy. Fig. 1

*T

let ring

12 10 10 10 14 12 14 12 14

10 10 12 10 10

10 10 10 10

10 10 10 10

*T *T = Thumb

Let me stand next to your fire! (Let me stand next to your fire!) Whoa, let me stand, _

[illegible]

N.C.(D)

Lis-ten here, ba - by, an' stop act-in' so cra - zy. You say your

12 10 12 12 12 10 12

Gtr. 1: w/ Rhy. Fig. 1
2nd Verse

ma - ma ain't home, — it ain't my con - cern, — just - a play with me and you won't get burned.

talkin' a - bout! Yeah! — Get on with it ba - by!

C 8va -----

let ring

Guitar Solo N.C.(E)

Gtr. 1

w/ Octavia

full 15 15 15 (15) 12 15 15 15 12 14 (14) (14)

Gtr. 2

full hold bend 15 15 15 15 15 12 15 (15) 15 15 15 12 14 (14)

fdbk.

pitch, A

full 15 15 15 14 (14) 15 15 (15) 14 14 12

pitch, E

full 15 15 15 15 (15) 15 15 (15) 15 14 14 12 12 10 11

fdbk.

mf

N.C.

Spoken: That's what I'm talkin' a - bout. .. Now, dig this!

12 10 12 12 10 12 12 10 12 12 10 12

10 8 10 11 10 8 10 12 10 10

(D)

Ha! Now lis-ten, ba-by! You try to

3rd Verse
N.C.(D)

give me your mon-ey, you bet - ter save it babe, save it for ____ your ____

rain - y day. ____ I have on - ly one a - burn-in' de - sire, ____ let me stand next to your

Chorus
D(add9) C(add9)

fire, ____ ha! (Let me stand ____ next to your fire! ____) Uh, let me stand!

D(add9) C(add9) D(add9) C(add9)

(Let me stand ____ next to your fire! ____) Oh, let me stand, ____ ba - by! (Let me stand ____ next to your

fire! _) I ain't gon-na do you no harm. _ (Let me stand next to your fire! _) Ow!

D(add9) C(add9)

5

10 8 10 12 10 10 10 12 10 8 10 10 12 14 12 14

T

Outro

E(add9) N.C.(E)

Yeah! _ You bet-ter move o-ver, ba-by!

Gtr. 1

3

w/ Octavia full hold bend full full full full full

15 15 15 15 15 15 15 15 15 15

Gtr. 2 (Rhy. Gtr.)

3

full full full full full full full full full full

15 15 15 15 15 15 15 15 15 15

T

*(D)

I ain't gon-na hurt ya, ba-by! Ah, _ I ain't talk with your ol' la-dy.

3

full full full full full full full full full full

15 15 15 15 15 15 15 15 15 15

full full full full full full full full full full

15 15 15 15 15 15 15 15 15 15

* chords derived from bass pattern

(E)

Ow!

Ah, — yes this is Jim - i talk-in' to you!

(D)

Yeah, — ba-by!

(E)

8va — loco

Do, do, do, do, do!

(D)

Fade

FOXY LADY

Words and Music by JIMI HENDRIX

Intro
Moderate Rock ♩ = 100

Gtr. 1

vol. off

1/2

10 (10)

10 (10)

11

F#m7

w/ Fuzzface distortion pedal

* don't pick (notes in parentheses unintentional) pitch: A

B F#m7 B

Whisper: Fox - y!

Gtr. 1

sim.

4 0 2 2 2 2 2

4 4 (4)

B

Gtr. 2

14 14

14 14

Verse

F#m7 B F#m7

Uh, you know — you a — cute lit - tle — heart-break - er, — ha! Fox - y!

1/2

4 4 (4) 4

4 4 0 2 4

B

Gtr. 2

14 14

14 14

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N.C. F#m7 B F#m7

Yeah! And you know_ you a _ sweet lit-tle _ love _ mak-er, huh! Fox - y!

1/2

rake

N.C. Chorus F# E (B) F#

I wan-na take you home, _ uh, huh! Yeah! _ I won't do you no harm, _

E (B) F#m7 E (B) F#

_ no. _ Ha! You got-ta be all mine, _ all _ mine. _ Oo! Fox - y La-dy!

The musical score for 'Fox on the Run' is presented in a system of five staves. The first staff is the treble clef melody, followed by a vocal line with lyrics 'Yeah!' and 'Whisper: Fox - y!'. The third staff is the bass clef accompaniment, featuring a 'full' section with a '16' measure. The fourth staff is a guitar part with a 'full' section and a '16' measure. The fifth staff is a guitar part with a 'full' section and a '16' measure. The score includes various musical notations such as notes, rests, and dynamic markings.

[illegible]

B F#m7 B F#m7

You make me — wan-na get up and, uh, scream! Whisper: Fox y!

pre-cious time. ____ You got-ta be all mine, all mine. _ Fox - y _ La - dy! _

90

E (B) F# Free Time N.C.

mine, all mine, Fox - y La - dy! Here I come, ba-by, I'm com-in' to get you!

Gr. 2* (vol. off) *f*

1 2 3 4 5 6 7 8 9 10 11 12

0 0 0 0 0 0 0 0 0 0 0 0

2 2 2 2 2 2 2 2 2 2 2 2

4/6 4 6 4 6

2

* don't pick

In Time F#m7 B

Ow! Fox - y La - dy, yeah, yeah, oo!

Whisper: Fox - y!

Gr. 1

1/2

5 5 5 5 5 5 5 5 5 5 5 5

4 4 (4) 2 2 0 2 4 4 4

2 2 (19) 2 2 2 2 2 2 2 2

Gr. 2

fdbk.

(11)

F#m7 N.C. F#m7 B

You look so good! Fox - y! (Inhale) Oh, yeah! Fox - y! Oo! Fox - y!

5 5 5 5 5 5 5 5 5 5 5 5

4 4 (4) 2 2 0 2 3 4 2 2 4 4 4 2 2 0 2 2

2 2 2 2 2 2 2 2 2 2 2 2

16(14)14

F#m7 B F#m7 3
 (Inhale) Yeah! Get it babe! Fox - y! You make me feel like uh, feel like
 Fox - y!

Detailed description: This system contains the first three measures of the song. The vocal line starts with an inhale, followed by 'Yeah!', 'Get it babe!', and 'Fox - y!'. The guitar and bass lines provide accompaniment with various fret numbers and techniques like bends and triplets.

B F#m7 B F#m7
 say - in' Fox - y! Fox - y! Ah, _____ La - dy! Fox - y! Fox - y!

Detailed description: This system contains measures 4 through 7. The vocal line includes 'say - in' Fox - y!', 'Fox - y!', a vocal run 'Ah, _____', 'La - dy! Fox - y!', and another 'Fox - y!'. The instrumental parts continue with complex fretting and rhythmic patterns.

B F#m7 F# B
 Fox - y! La - dy! Fox - y! La - dy!

Detailed description: This system contains measures 8 through 11. The vocal line features 'Fox - y!', 'La - dy!', 'Fox - y!', and 'La - dy!'. The instrumental parts conclude with a '1/2 full' mark and a 'mike stand slide (low stgs.)' instruction. The page number 93 is at the bottom right.

HEY JOE

Words and Music by BILLY ROBERTS

Intro

Moderately Slow Rock ♩ = 88

Gtr 1 N.C. E N.C. E N.C.

mf

TAB

1st Verse

C5 G D A5

Hey _____ Joe, _____

uh, where you go - in' with that

(Oo, _____)

Gtr. 1

mf

*T = Thumb

let ring

Gtr. 2

mf

E C G(add9)

gun in your hand.

Hey _____ Joe,

(Oo, _____)

Gtr. 1

mf

PM. (Pedal)

D A5 E

I said, where you go-in' with that gun in your hand. Al right.

C5 G(add9)

(Oo. I'm go-in' down to shoot my old la - dy, —

D A(add9) E

you know I caught her mess-in' 'round, with an - oth - er man.

E

wom-an down, you shot her down, now. —

Chords: C, G, D, Asus4

(Ah. Uh, hey Joe, I heard you shot your old

E

la - dy down, you shot her down in the ground. Yeah! —

C G(add9) D5 A

(Ah. Yes I did, I shot her, you know I caught her mess-in' 'round,

E C G

mess-in' 'round town. (Ah. Uh, yes I did, I shot her,

D A E

you know I caught my old la - dy mess-in' 'round town. And I gave her the

gun, I shot her! —

Guitar Solo

C G(add9)

Gtr. 2 (Lead) (Woo! —)

f full 12 15 12 15 12 14 12 14 12 14 12 14

*H = hammer-on from nowhere

Gtr. 1 (Rhy.)

P.M. T

D A E N.C. T

(Ah! —) (Hey Joe! —) Al right! —

full 12 12 (12) full 12 14 12 14 12 14 12 14

1/2

P.M.

E E7 C G(add9)

Shoot her one more time a - gain, — ba - by!

(Oo. —)

full 15 full 15 12 12 12 12 12 15 12 14 12 14 12 14

1/2

12 14 14 12

12

to go? now, where you gon - na run to? Yeah.

The musical score for "Hey Joe" is presented in three systems. The first system shows the vocal melody in treble clef with lyrics: "(Hey) Hey Joe, I said, where you gon - na run." Above the staff, chord symbols C, G(add9), D, and A are indicated. The second system continues the vocal melody and includes a guitar solo in the middle staff, marked with a 'v' and a 'T' (trill). The third system shows the guitar solo continuing, with a '3' (triple) and a '7' (seventh) indicated. The bass line is in the bottom staff, and the drum line is in the top staff of the third system, marked with 'X' for hits.

E N.C.

to now, where you, where you gon-na go? Well, dig it!

Joe!)

C G(add9) D A

(Hey I'm go-in' way down south, way down to

E N.C. E

Mex-i-co way! Al-right!

Joe!)

The musical score is presented in three systems. The first system shows the vocal melody in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are: "— can be free! Ain't no one — gon-na find me babe! go? —)". The second system shows the piano accompaniment in treble clef, featuring a complex rhythmic pattern with many beamed eighth and sixteenth notes. The third system shows the guitar accompaniment in treble clef, featuring a series of chords and a melodic line. The guitar part includes a triplet of eighth notes and a half note, followed by a quarter note and a half note, and then a quarter note and a half note.

C G(add9) Dsus4 A
 (Hey) Ain't no hang - man gon - na, Joe, he ain't gon - na put a rope a - round where you gon - na

E

me! go? You bet-ter be-lieve — it right now! — I got-ta go now! Hey, — hey, hey — Joe, (Hey —)

N.C.(C) (G)

let ring

full

(D) (A) E

Joe, you bet-ter run — on — down! Good - bye ev-'ry-bod-y. Ow!

where you gon - na go? —)

full

N.C.(C) (G) (D) (A) (E) *Fade*

(Hey — Hey, — hey — Joe, — what'd I say, Joe, run on — down! where you gon - na go?)

Words and Music by JIMI HENDRIX

Moderate Rock ♩ = 112

Gtr. I

N.C. B7 B6 N.C. B6 B N.C.

mf

P.M. P.M. P.M. P.M.

TAB

/11 7 7 7 7 /11 7 7 7 7

*T *T = Thumb T

N.C.(B5)

Will I live to - mor - row? Well I just can't say.

Gtr. 1

dim. *sim.*

1/4 1/2

Gtr. 2

pp *mp* *dim.*

Will I live to - mor - row? Well I

7 7 9 7 9 5 (5) 7 7 9 7 10 7 9 7

8va
*
loco

pp < mf
*fdbk.
7
(7) (7) (7) 7
p
p < mf > p < mf > p < mf > mp
p

* don't pick, allow note to feedback ** use volume control for volume swells *** this fdbk. pitch occasionally seems to sound an octave higher due to the nature of the gtr. tone

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(B5) (F#5)

just can't say. But I know for sure, I don't

mp fdbk. mf p mf mp mf p mp

pitch: B

2nd Verse
N.C.(B5)

live to day. No sun com-in' through my win-dows,

8va fdbk. -1 -1 -1 -1 -1 -1 -1 -1

1/4

pitch: F#

f mp f w/bar -1 -1 -1 -1 -1 -1 -1 -1

feel like I'm liv-in' at the bot-tom of a grave. No

1/4

w/ bar -1 -1 -1 fdbk. -1 -1 -1 -1 -1 -1 -1 -1

(A5) sun com-in' through my win - dows, -

(B5) feel like I'm liv-in' at the bot-tom of a grave.

8va

w/ bar -1 -1

w/ bar -1 -1 -1 -1

fdbk. -1 -1 -1 -1

1/2

pitch: F#

pitch: F#

(F#5) I wish you'd hur-ry up and ex - e-cute me _____ so I can

w/ bar -1

mp fdbk. mf

w/ bar -1 -1 -1 -1 -1

pitch: B

B5 be on my mis-ra-ble way.

Chorus Bm7 Well, I don't live to - day, -

f

full full

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part at the top and a bass part at the bottom, both with standard notation and tablature. The guitar part features a complex melodic line with a long sustain and a series of triplets. The bass part provides a steady accompaniment with a mix of eighth and sixteenth notes. The score is written in G major (one sharp) and 4/4 time. The guitar part includes a section with a long sustain and a series of triplets, while the bass part features a steady accompaniment with a mix of eighth and sixteenth notes. The score is written in G major (one sharp) and 4/4 time.

Spoken: Ex - is - tence. _

let ring ----- 4

Chorus
N.C.

Well, uh, I don't ..

f

w/ bar

live — to - day. — May - be to-mor-row, I just can't. tell you ba - by, but, uh,

full

oh, I don't .. live — to - day. — It's such a shame — to

full

Gtr. 1: w/ Fig. 1 till Fade

Yeah! _

Gtr. 1

Fig. 1

End Fig. 1 Gtr. 2

Gtr. 2

Gtr. 3 w/ Octavia

pitch: E

full

(9) 7 9 (9)

(9) 0 7 9 9 (9) 7

* fdbk. pitch changes to 1 octave higher

-1 -1 1/2 -1

divisi Gtr. 4

Gtr. 2 w/ bar

H

w/ bar fdbk. full

fdbk.

-1 -1 -1

pitch: B H

pitch: B

(Gtr. 3)

full

full

1/2

full

full

10 9 9 7 (9) X 9 7 (7) (7) 10 10 (10) 7

w/ bar

-1

-1 1/2

-2 -1 1/2

w/ bar fdbk. pitch: B

full

-1/2

w/ bar fdbk. pitch: B

-1/2

12 12 9 7 (7) 12 (12) 12 14 12

(9) (9)

-1 1/2 -2 -1 1/2

3

3

fdbk.

w/ bar

full

10

9 10 7 9 7 9 7 9 6 4 9 7 9 7 (7) 9

The image shows a musical score for the song "The Rose Tree". It consists of a vocal melody and a guitar accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The guitar part includes fret numbers, bar lines, and various musical notations such as slurs, ties, and dynamic markings like "full".

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part and a vocal part, both with extensive performance annotations.

Guitar Part:

- Staff 1 (Treble Clef):** Contains the main guitar melody. Annotations include "fdbk." (feedback) and "w/ bar" (with bar) above the staff, and "fdbk. w/ bar" below the staff. A "grad. release" (gradual release) is indicated for the first measure, with a "full" (full) note below it. A "pitch: B" annotation is present below the staff.
- Staff 2 (Bass Clef):** Contains the bass line. Annotations include "pitch: B" and "fdbk. pitch: A" (feedback, pitch: A) below the staff.

Vocal Part:

- Staff 3 (Treble Clef):** Contains the vocal melody. Annotations include "fdbk." and "w/ bar" above the staff, and "fdbk. w/ bar" below the staff. A "pitch: B" annotation is present below the staff.
- Staff 4 (Bass Clef):** Contains the bass line. Annotations include "pitch: B" and "fdbk. pitch: A" (feedback, pitch: A) below the staff.

Performance Annotations:

- Staff 1:** "fdbk." (feedback), "w/ bar" (with bar), "fdbk. w/ bar", "grad. release", "full", "pitch: B", "fdbk. pitch: A".
- Staff 2:** "pitch: B", "fdbk. pitch: A".
- Staff 3:** "fdbk.", "w/ bar", "fdbk. w/ bar", "pitch: B", "fdbk. pitch: A".
- Staff 4:** "pitch: B", "fdbk. pitch: A".

Oh, _____ there ain't no life _____ no - where. .

grad. release

* During this section on the original recording, whenever the vocal enters, the other tracks (gtr., bass, and drums) are brought down in the mix; after each vocal line the other tracks are brought up to their original level.

(8va) Harm 1 1/2 fdbk. w/ bar
 (14) 13 14 17 (17) 15 (15)
 5 5 5 5 5
 Harm. fdbk. pitch: E w/ bar
 w/ bar -2 1/2 grad. bend 1 1/2
 w/ bar -2 1/2

7 7 7 7 5 4 2 0 2 5/7

Gtr. 2 tacet
 (Cough) Uh, hmm. (Laugh) Uh, hmm. (Sniff)
 Gtr. 4 8va w/ bar -1 1/2 fdbk. w/ bar -1 1/2 1/2 fdbk. fdbk.
 16 (12) 13 0 X/11 0 2 (2) 0 (2)
 pitches: D G# pitch: E * flick toggle switch pitch: E
 7 7 5 4 2 7

-4 1/2 -1 1/2 divisi Gtr. 2 (8va) Down, - man. * p < f p < f p < f
 -4 1/2 fdbk. -1 1/2 Gtr. 4 3 A.H. w/ bar -1 w/ bar -4 1/2
 (2) (2) (0) 5 5 14 5 5 5 (14) (14) (14) -2 -1.2
 pitch: B pitch: F# A.H. -2 -1/2
 * This dynamic occurs naturally as fdbk. pitch fades & reappears (Gtr. 2 only)
 7 5 4 3 2

Gr. 2 sounds distorted "white noise" while flicking toggle switch)

...you ex - pe - ri - enced? (Hand clap) Get

-2 1/2 -2 1/2 -1 -1 -1 1/2

fdbk.

(5) (5) (5) 7 (7) (7) (7)

-2 1/2 -2 1/2 -1 1 -1 1/2

pitch: F#

(2) 5 7 5 (5) 4 2 5 7

ex - pe - ri - enced. (Hand clap) Get ex - pe - ri - enced. Uh! Get

fdbk. fdbk. Harm. w/ bar -1

* *pp* *f*

fdbk. pitch: B w/ bar

(7) 12 (7) (12) (12) (12)

-1 w/ bar pitch: F# Harm. w/ bar -1

* This dynamic occurs as in previous fdbk. pitch with similar notation

(7) 5 4 5 5 2 5 7

ex - pe - ri - enced! Uh! Get ex - pe - ri - enced! (Hand clap) Are you ex - pe - ri - enced? (Hand clap) (Are you ex - pe - ri - enced?)

(Hand clap) Backups: (You ex - pe - ri - enced?) (Hand clap)

semi-harm. w/ bar

semi-harm. -1 1/2 * Depress & vib. bar simultaneously, then return to orig. pitch.

(12) (12) (12) (12)

2 0 0 2 0 0 1 2

w/ bar 1 1/2

fdbk. dive w/ bar

(7) 5 4 2 7 (7) (7)

pitch: B

LOVE OR CONFUSION

Words and Music by JIMI HENDRIX

Intro

Moderate Rock ♩ = 112

G5

** toggle switch

N

M

N

M

N

M

N

M

Gtr. 1

* increase volume at beat 4

** flick toggle switch in specified rhythm while sustaining chord (N = neck pickup, M = middle pickup)

Gtr. 1

G

*T slightly distorted tone

1/2

hold bend full

Gtr. 2

w. Fuzz Face dist. pedal

*T=Thumb

1st Verse

G5

Fsus2

Is that the stars _____ in the sky _____ or is

P.M.

w/ bar

fdbk.

w/ bar

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The musical score for 'Rain' by The Beatles is presented in a multi-staff format. The top staff shows the vocal melody in G major, with lyrics: 'it rain _____ fall-in' down? _____ Would it burn me _____ if I'. The second staff is the piano accompaniment, featuring a steady eighth-note bass line and a more complex treble line. The third staff is the guitar part, which includes a 'let ring' instruction and a series of chords and single notes. The bottom staff is a detailed guitar tablature, showing fret numbers and techniques like 'w/ bar' and 'full'.

G N.C. G N.C. G5 N.C.

Would I be truth - ful, yeah, — in, uh, in choos-in' you as the one.

12 10 10 10 10
12 12 12 12 12

8va.....
full

17 16 14 17 17 15 17 17 18 / 19 / 20

G N.C. G5 N.C.

for me? Is this love, ba - by, or is it, uh,

8va

full w/ bar

15 15 18 17 18 17 17 15 17 17

2nd Verse

G5

huh, just, uh, con - fu - sion? Oh, my

pick

mp mf

grad. release

* -4 1/2

* depress bar before striking note

Fsus2/G

mind is so messed up, uh, go-in' 'round and 'round.

fdbk. w. bar

fdbk. w/ bar

G **N.C.**

ba - by, or, huh, uh, or is it con - fu - sion?

* inhale

** depress bar before striking note

Guitar Solo
N.C.(A5)

Gtr. 2

full 5 8 5 7 7 5 7 5 7 8 10 X 10 10 10 10 12/14 (14) 10

3

muted harm

(F5)

w. bar

Gtr. 1

f

7 5

8/10 (10) 7

7/8 (8) 5

(D5) (A5)

8va

full 15 (15) 15 15 15 20 20 17 17 20 17 17 19 19 17 17 19

1/2

3 3

7 5

3 0 (8)

(F5) (D5) (A5)

8va

full

1/4

19 (19) 17 19 17 19 17 19 20 17 19 21 19 21 19 17 19 17 19 17 19 17 19 19 21 19 17 17 19

5/6

7/8

9\7

7\5

7

5

8va

loco

(F5) (D5)

w/ bar

full

5

8 5 7 7 5 7 5/7 5 5/7 7\5 7\3 3 5/7 5

fdbk.

(7) (7)

(5) (5)

9/10

7/8

9\7

7

5

3rd Verse

G5

Oh, my head is pound-in', pound-in',

Gtr. 1

hold bend

full

7 9/10 10/12 12\10 12 12 12 12

1

Gtr. 2

mf

w/ bar

-1

-1

-1

-1

-1

-1

10/12

10/12

8/10

(12)

12

(12)

(12)

(12)

(12)

(12)

12

14

10

(10)

(10)

(10)

(10)

(10)

10

12

G N.C. G N.C. G5 N.C.

— is cold and reel - in', uh. — Is this love, ba - by, or is it, uh,

8va

full (10) 15 full full full 3 full 15 full 1/2 (15)

G5 F#sus2/G

huh, just, uh, con - fu - sion? Oh, you tell me, ba - by, is this, uh,

f grad. bend full full full

G5 F5 G5

uh, love or con - fu - sion?

trem bar 3 1/2 (8va) fdbk.

Ma-ma, we must get to-gether — and, uh, find out... —

Fsus2/G N.C. G5

full

3

w/ bar dive and return

...ex - act - ly what we're tryin to do.

Fsus2

let ring

8va
-4 1/2

w/ bar
-4 1/2

12

G5 N.C. 3

(Tongue) Whispered: Love . or con-fu - sion...
(Click) poco rit. con - fu - sion...
dim.

poco rit. dim.

2 1/2 2 1/2 2 1/2 2 1/2

w/ bar

7 5 7 (7) 7 (7) (7) (7) (7) (7)

dim.

MANIC DEPRESSION

Words and Music by JIMI HENDRIX

Intro

Moderate Rock ♩ = 152 Triplet Feel (♩♩♩ = ♩♩♩)

N.C.

(A7)

N.C. (A7)

mf

5 6 7 0 7 5 7 5 0 7 5 7 5

1st Verse

N.C.(A)

(G)

Man - ic De - pres - sion — is touch - in' my

[illegible]

(G) (A7)

want _ but I, I just don't _ know _ how to heh! go a-bout get - tin' it.

5/7

(E) (G) (D) (C)
 Feel - in', sweet feel - in' drops from my fin - gers,
 0 7 (0) 11\ 0 2/4 2 (0) 3 5/7 5 7 5 3 5 0 5 2 3 2

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(G) (A) (G)

fin - gers. _____ Man - ic De - pres-sion is a catch - in' my

0 2 3 2 0 2 0 2 0 2 3 2 5 7/9 7 3 5/7 5 7 5 6 7

Drum Fill

soul. _____ Yeah. _____

(A7)

let ring

5 6 7 0 7 5 7 5 5 7 5 7 5 0 7 5 7 5

2nd Verse

(A) (G) (A)

Wom - an so wear - y, the sweet cause in vain. _____

5 7 (0) 15 5 7/9 7 3 5/7 5 7 5 6 7 0

full 5 7 full 5 7 full 5 7

(G) straight 8ths

You make love, you break love, it's a

full 5 7 full 5 7 full 5 7 full 5 7 full 5 7 full 5 7

0 0 5 7/9 7 3 5/7 5 7

(A)

all _____ the same _____ when it's, _____ when it's o - ver.

full 5 7 full 5 7 full 5 7 full 5 7 1/2 full 5 7 full 5 7

0 0 0 0 0 0 14 16 (8)

steady gliss

(E) (G) (D) (C) (G)

Mu - sic sweet mu - sic, I wish I could ca - ress, — ca - ress, — ca - ress. —

0 2/4 2 3 7 5 7 5 3 5 2 5 2 3 2 3 2 3 2 2

Drum Fill

(A) (G)

Ma - nic De - pres-sion is a frus - trat - ing mess.

3 2 3 2 3 2 5 7/9 7 3 5/7 5 7 5 6 7

Drum Fill

Oo, ow! — (Cough) Do, —

N.C.

f full

5 6 7 5 6 7 5 6 7 (0) 5 7

do, do, do, do, do.

f full

(5) 7 9 8 10 12 14 15 17

mp *f*

grad bend fdbk. let ring steady gliss.

full 2 full 1 1/2 2 1 1/2 1 1/2

15 17 (17) 17 (17) (17) 17 (17) 17 (17) 17

* C note (3rd stg., 17 fr.) is bent with 3rd finger, which also catches G (4th stg., 17 fr.) under it approx. 1/2 step. This pitch is sounded by "feeding-back" and is not picked.
 ** D note (5th stg., 17 fr.) is also caught w/ 3rd finger (G, D and A stgs. are all fretted with 3rd fin.) As the bend on the G stg. is released, the D stg. is bent approx. 1/2 step.

N.C.

N.C.

let ring

grad. bend

full

full

full

full

8va

steady gliss. semi-harm. full grad. bend full

pitch: E

8va -----

let ring

full

19

20

19

20

19

20

19

20

19

20

17

19

17

20

17

20

3

straight 8ths -----

3

The musical score for "Cry on, guitar." consists of three staves. The top staff is a vocal line with the lyrics "Cry on, gui - tar." and a triplet of eighth notes. The middle staff is a guitar melody with various ornaments and a final bend marked with a wavy line and a flat. The bottom staff is a fretboard diagram showing fingerings (e.g., 20, 17, 19) and dynamics (e.g., "full", "fdbk.") for the guitar accompaniment.

The musical score for the song "Well, I" is presented in three systems. The first system shows the vocal melody starting with the lyrics "Well, I". The second system features a guitar solo with various techniques indicated by wavy lines and text: "8va" (octave up), "full", "grad. bend" (gradual bend), "1 1/2" (one and a half frets), "grad. bend full" (gradual bend to full), and "Fdbk." (feedback). The third system shows the guitar part continuing with fret numbers 19, 20, and 17, and a final fret of 17 in parentheses.

Fdbk. pitch: C

3rd Verse
N.C.(A)

Side Verse

N.C.(A) (G) (A)

think I'll go turn my - self off __ and uh, uh,huh! go on __ down. __ Huh!

mf

full hold bend full full full full

5 7 9 7 8 5 7 5 6 7 0 0 (0)

5 7 5 7

All the way down. Real - ly ain't no use in me hang - in' a -

[illegible][illegible]

Man - ic De - pres - sion is a frus - trat - in' mess! Oo,

Drum Fill

ah! *steady gliss.*

Drum Fill

Dig,

Drum Fill

ow!

f

Drum Fill

Drum Fill

Drum Fill

full

full

full

Mu - sic, sweet mu - sic, sweet mu - sic, sweet

p *mp*

full

Drum Fill

Drum Fill

mu - sic, ah!

full

full

Drum Fill

Drum Fill

Mu - sic, sweet
p

grad. bend
full

full

(5) (5) 7 (0) 5 7 (5) (7) 4 5 6 7 (0) 5 6 7 4 6 7

mu - sic, sweet mu - sic, yeah! Do,

mp *mf*

hold bend full

5 6 7 (4) 5 6 (0) 7 4 4 6 5 6 7 5 7

Handwritten musical notation for guitar, showing a treble clef staff with a melody and a guitar staff with chords and bends. The guitar staff includes a 'hold bend' section with a wavy line and a 'full' section with a dashed line. The fretboard diagram below shows the corresponding fret numbers for each note.

Handwritten Notes:

- Melody (Treble Clef):** A series of notes, including a half note G4, a half note A4, a half note B4, a half note C5, and a half note D5. There are also some handwritten notes like "p." and "f." indicating dynamics.
- Guitar Staff:** Shows a series of chords and bends. The first part has a wavy line indicating a bend, followed by a series of notes. The second part has a dashed line indicating a bend, followed by a series of notes. The third part has a wavy line indicating a bend, followed by a series of notes.
- Fretboard Diagram:** Shows the fret numbers for each note. The first part has fret numbers 5, 7, 5, 7, 5, 7. The second part has fret numbers 8, 10, 8, 10, 8, 10, 8, 10, 8, 10, 8, 10. The third part has fret numbers 12, 14, 12, 14, 12, 14, 12, 14, 12, 14, 12, 14.

Free Time *Fade*

Vocal Line 1: Hmm, hmm, hmm. De-press... (Tongue clicks) cymbal roll

Vocal Line 2: *ff* let ring fdbk. *poco accel.*

Guitar Line: (0) (0) (0) (0) (0)

pitch: G

* flick toggle switch between neck & middle pickups, sounding fdbk. pitch at specified rhythm

MAY THIS BE LOVE

Words and Music by JIMI HENDRIX

Intro

Free Time (Moderate Rock ♩ = 100)

* Slide Gtr. (Drum roll - tom tom)

N.C. **

mf w/ echo device **

TAB

* pitches shown are approximations, as this part was played to create an effect not based on sounding specified pitches

** slide past fretboard

* ♭ = quarter-tone flatter than flatted tone; notes sound quarter-tone flatter than D♭ and A♭

1st Verse

In Time

Gtr. 1

E

Wa - ter - fall, noth - ing can harm me at all.

let ring (hold chord form)

F#m7(add4)/E

A(add2)

My wor - ries seem so ver - y small with my wa - ter -

2nd Verse

fall. I can see

w/ echo repeats

my rain - bow call - ing me. Through the

F#m7(add4)/E

mist - y breeze of my wa - ter - fall.

A(add2) E

Some peo - ple say

cymbal roll

Bridge D

*w/ echo repeats

* rest fingers on stgs. at 14 fr. w/ out depressing fully to fretboard

A G# A A# B E5

day - dream-ing's for all the, huh! la - zy mind - ed fools with noth-in' else _

* Thumb * T

D A A(add9) G# G

to do. So let them laugh, laugh at me.

F# D A

Spoken: So just as long as I have you Sung: to see me through, I have noth-ing to

B

lose, 'long as I have you.

w echo repeats

3rd Verse
E(add9)

Wa - ter - fall, don't ev - er change.

F#m7(add4)/E

your ways. Fall with me

A(add2)

for a mil - lion days, oh, my wa - ter - fall.

E Esus4 E

Guitar Solo

Gtr. 2 (Lead) E

mf

Gtr. 1

w/ echo repeats

A(add2) E

7 9 7/9 (9) 7 12 9 (9) 7 | 9 10 9 10 9 7 9/12 9 7 5 | 7 5 7 (7) 5 7 5

N.C.

don't pick

w/ echo repeats

(5)/14 (14) 12 14 12 14 12 14 12 14 12 14 12 | 14 12 14 12 14 12 14 12 14 12 14 12 | 12/10

*steady gliss. P.M.

* steadily slide down 6th & 5th stgs. while strumming in specified rhythm

** pitches approximate

E

rake

mp

rake

fdbk.

fdbk.

fdbk.

fdbk. 8va

pitch A

pitch B

19 19 16 18 4/6 5 4 | 17 17 16 17

G5 A E7#9 G A

seem the same. Act - in' fun-ny, but I don't know why,

2nd Verse E7#9

N.C.(E5)

8va s'cuse me, while I kiss the sky. Pur-ple Haze

A.H. A.H.

pitch: D (light touch just behind the 6th fret)

G A E7#9 G A

all a - round, don't know if I'm com - in' up or down.

E7#9 G A N.C.(E5)

Am I hap - py or in mis-er - ry? What - ev-er it is that girl put a

N.C. *A *B

spell on me. Help me! Help me!

* chord names derived from bass pattern

Guitar Solo
N.C.(E7#9)

The musical score is divided into three systems. The first system shows the guitar solo with a treble clef, key signature of one sharp (F#), and a 4/4 time signature. The solo is marked with a *D and a N.C. (E7#9) chord. The second system shows the vocal part with a treble clef, key signature of one sharp, and a 4/4 time signature. The vocal part is marked with a *D and a N.C. (E7#9) chord. The third system shows the bass part with a bass clef, key signature of one sharp, and a 4/4 time signature. The bass part is marked with a *D and a N.C. (E7#9) chord. The score includes various musical notations such as notes, rests, chords, and dynamics. The guitar part includes a solo with a treble clef, key signature of one sharp, and a 4/4 time signature. The vocal part includes a vocal line with a treble clef, key signature of one sharp, and a 4/4 time signature. The bass part includes a bass line with a bass clef, key signature of one sharp, and a 4/4 time signature. The score is written for guitar, vocal, and bass.

The musical score for guitar features a melody line on a single staff with a key signature of one sharp (F#). The melody is composed of eighth and quarter notes, with some measures containing triplets. Above the staff, chords are indicated: (E7#9), (F#5), (D5), (E7#9), (F#5), and (D5). A 'rake' technique is indicated at the end of the melody line. Below the staff, a fretboard diagram shows the fingerings for the melody line, with a 'rake' technique indicated at the end.

(E7#9) (F#5) (D5) N.C.(E5) Gtr. 3: w/ Fill 1
 Oo, ah!
 11-12 14 12-14 12 15 12 14-15 14 14 12/14 12 14 12 14 full 15 full 14 1/4 8 7 7 (7) 5 0 5/7

Gtr. 3: w/ Fill 1

Gtr. 3: /w Fill 1

Oo, * ah!

Oo, ah!

Oo, ah!

* tongue click

The musical score for "Pur-ple Haze" features three staves. The top staff is the vocal melody in G major, starting with a treble clef and a key signature of one sharp (F#). It includes lyrics such as "Oo, ah! Yeah! Pur-ple Haze all in my eyes, uh," and is annotated with harmonies like "3rd V E7#9" and "G A". The middle staff contains guitar accompaniment, featuring various chord voicings and melodic lines. The bottom staff provides fretboard positions for the guitar parts, with numbers indicating finger placement on the strings.

E7#9 G A E7#9 G A

don't know if it's _ day or night. You got me blow-in', blow-in' my mind, _ is it

The first system of music consists of a vocal line and a guitar line. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are "don't know if it's _ day or night. You got me blow-in', blow-in' my mind, _ is it". The guitar line is in treble clef and features complex fretting, including double stops and bends. Chord symbols E7#9, G, and A are placed above the vocal line. The guitar line includes fret numbers such as 0, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

N.C.(E5) *Asus2

to - mor-row, or just the end of time? Oo, _

Harm. Gr. 1 w/ Octavia

Harm. 1/4 1/4 (0)

Gr. 2 w/ sped-up grtr.

The second system of music consists of a vocal line and two guitar lines. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are "to - mor-row, or just the end of time? Oo, _". The guitar lines are in treble clef and feature complex fretting, including double stops and bends. Chord symbols N.C.(E5) and *Asus2 are placed above the vocal line. The guitar lines include fret numbers such as 0, 5, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

*B *D (D#) E7#9 N.C.(F#5) (D5)

help me, ahh, yeah, _ Pur-ple Haze, _ yeah. Spoken: Oh, no, _

hold bend and vibrato full full -1/2 full

The third system of music consists of a vocal line and a guitar line. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are "help me, ahh, yeah, _ Pur-ple Haze, _ yeah. Spoken: Oh, no, _". The guitar line is in treble clef and features complex fretting, including double stops and bends. Chord symbols *B, *D, (D#), E7#9, N.C.(F#5), and (D5) are placed above the vocal line. The guitar line includes fret numbers such as 0, 5, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

THE WIND CRIES MARY

Words and Music by JIMI HENDRIX

Intro

Moderately Slow Rock ♩ = 80

Chords: Eb5 E5 F5 Eb/G E/G# F/A Eb5 E5 F5 Eb/G E/G# F/A

mf

let ring

TAB

The intro guitar tab consists of four measures. The first measure has notes 8, 9, 10 on the top string and 6, 7, 8 on the bottom string. The second measure has notes 8, 9, 10 on the top string and 6, 7, 8 on the bottom string. The third measure has notes 8, 9, 10 on the top string and 6, 7, 8 on the bottom string. The fourth measure has notes 8, 9, 10 on the top string and 6, 7, 8 on the bottom string, with a 'let ring' instruction.

1st Verse

C(add9)

Bb

F

C

Bb/D

Af - ter all the jacks _ are in their box - es, and the clowns have all _ gone to

let ring

*T *T = Thumb

T

The 1st Verse guitar tab consists of four measures. The first measure has notes 8, 9, 10 on the top string and 6, 7, 8 on the bottom string. The second measure has notes 8, 9, 10 on the top string and 6, 7, 8 on the bottom string. The third measure has notes 8, 9, 10 on the top string and 6, 7, 8 on the bottom string. The fourth measure has notes 8, 9, 10 on the top string and 6, 7, 8 on the bottom string, with a 'let ring' instruction.

F C Bb F

bed, _ you can hear hap - pi - ness stag - ger - in' _ on down the street, _

T

The guitar tab for the second line of the 1st Verse consists of four measures. The first measure has notes 8, 9, 10 on the top string and 6, 7, 8 on the bottom string. The second measure has notes 8, 9, 10 on the top string and 6, 7, 8 on the bottom string. The third measure has notes 8, 9, 10 on the top string and 6, 7, 8 on the bottom string. The fourth measure has notes 8, 9, 10 on the top string and 6, 7, 8 on the bottom string.

G Bb Eb5 E5 F5 G3 Bb

foot - prints dressed in red. _ And the wind _ whis - pers

T

The guitar tab for the third line of the 1st Verse consists of four measures. The first measure has notes 8, 9, 10 on the top string and 6, 7, 8 on the bottom string. The second measure has notes 8, 9, 10 on the top string and 6, 7, 8 on the bottom string. The third measure has notes 8, 9, 10 on the top string and 6, 7, 8 on the bottom string. The fourth measure has notes 8, 9, 10 on the top string and 6, 7, 8 on the bottom string.

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2nd Verse

Chords: Eb5 D5 F5 Eb/G E/G# F/A C Bb/D

Lyrics: Mar - y. A broom is drear-i - ly sweep-ing. up the bro-ken piec-es of yes - ter-day's life. Some-where a queen is weep-ing, some - where a king has no wife. And the wind, it cries Mar - y.

Guitar Solo

Lead Gtr: F/A Eb/G N.C.(Bb) (Ab) F5 Eb/G

Rhy. Gtr: let ring P.M. P.M.

The musical score is written for guitar and voice. It begins with the 2nd Verse, which includes the lyrics: "Mar - y. A broom is drear-i - ly sweep-ing. up the bro-ken piec-es of yes - ter-day's life. Some-where a queen is weep-ing, some - where a king has no wife. And the wind, it cries Mar - y." The score includes various musical notations such as chords (Eb5, D5, F5, Eb/G, E/G#, F/A, C, Bb/D), lyrics, and guitar-specific techniques like bends and palm muting. The score is divided into sections: the 2nd Verse, a Guitar Solo, and a Rhythm Guitar section. The Guitar Solo section includes a Lead Guitar part with various techniques like bends and palm muting, and a Rhythm Guitar part with a "let ring" instruction and palm muting. The Rhythm Guitar section includes a "let ring" instruction and palm muting. The score is written in a key signature of one flat (Bb) and a 4/4 time signature.

N.C.(Bb) (Ab) F5 Eb/G N.C.(Bb) (Ab)

P.M. P.M. P.M. P.M.

G 8va Bb Db

3rd Verse F5 8va C Bb/D

The traf-fic lights, they turn, uh, blue to -

F C Bb/D F

mor - row, - and shine their emp-ti-ness down on my bed. - The ti-ny

C B \flat F G B \flat

is - land _ sags down - stream _ 'cause the life that lived _ is, is dead...

T T T T

E \flat 5 E5 F5 G B \flat E \flat 5 E5 F5

And the wind _ screams Mar - y.

T T

4th Verse

E \flat /G E/G \sharp F/A C B \flat /D F

Uh, will the wind _ ev - er re-mem - ber _ the names.

3 3 3 3 3 3 3 3 3 3 3 3

T

C B \flat /D F C B \flat

_ it has blown _ in the past. _ And with this crutch, it's old age and it's

3 3 3 3 3 3 3 3 3 3 3 3

T

F G B \flat E \flat 5 E5 F5

wis-dom, it whis-pers, "No, — this will be the last." — And the

T T T

G B \flat E \flat 5 E5 F5 E \flat /G E/G \sharp F/A

wind — cries Mar - y.

T T

Lead Gtr. E \flat 5 E5 F5 E \flat /G E/G \sharp F/A E \flat 5 E5 F5

doubled by bass

Rhy. Gtr.

E \flat /G E/G \sharp F/A E \flat 5 E5 F5

doubled by bass

w/ bar

THIRD STONE FROM THE SUN

Words and Music by JIMI HENDRIX

Moderate ♩ = 120

w/ Half-speed Dialog

E6 D6/E N.C.

mf P.M.

A7sus4 N.C.

A7sus4 E6 D6/E N.C.

N.C. w/ tape effects rake -1/2 w. bar

11/13 9/11 11 9 9 11 (11) 6 9 (9) 7 6 4 4/6 6 9 (9) 9/11 9 7 7 9 (9) 4 7 (7) 5 4 2/4 4 7 (7)

Rhy. Fig. 1

f P.M.

TAB

0 0 0 0 4 5 6 6 7 7 4 4 5 5 6 6


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[illegible]

musical score for "The Wind" by The Beatles, featuring a guitar solo. The score includes a treble clef, key signature of two sharps (F# and C#), and a 2/4 time signature. The guitar part is marked with a forte (f) dynamic and includes a "w/ Rhy. Fig. 1 N.C." instruction. The solo is written in standard notation with various bends and vibrato markings. Below the staff, a fretboard diagram shows the corresponding fret numbers for the solo.

1st Verse
E9sus4

Spoken: Strange



mf

beau-ti-ful, grass of green, with your ma-jes-tic sil-ver seas.

P.M.

Your mys-ter-i - ous moun-tains I wish to see clos - er. May I land - my kink - y

ma-chine? N.C.

w/ bar

fdbk. fdbk. fdbk. fdbk.

*half-speed: Strange - beau - ti - ful, grass of green, — with your

* Vocal sounds 1 octave lower than written

N.C. 3

ma - jes - tic sil - ver seas. Your mys - ter - i - ous

-1 1/2 -1 -1/2 -1 1/2 -1 1/2

*t.s. B N M

* flick toggle switch firmly, causing stgs. to ring louder (acts as a re-attack) N = Neck, M = middle, B = Bridge pickup
 † hit back of head stock, allowing all stgs. to ring, while manipulating tremolo bar

3 w/ ad lib. half-speed vocal sound effects

moun - tains I wish to see clos er. May I

-1 1/2 -1 1/2 -2 -2 -1 1/2

N M B N B N B

** fdbk. -1 1/2

** pitch: D (allow other stgs. to cont. ringing)

land my kink - y ma - chine?

-2 -1 1/2 -2 -1 1/2 -2 -1 1/2 -2 -2 -2 -2 1/2 -1/2 -1 -1/2 -1 1/2

fdbk.

-2 -1 1/2 -2 -1 1/2 -2 -1 1/2 -2 -2 -2 -2 1/2 -1/2 -1 -1/2 -1 1/2

(0) (0) (0) (0)

-2 1/2 -2 -2 1/2 -3 -1 1/2 -1 -1 -2 1/2

p mf B N

-2 1/2 -2 -2 1/2 3 -1 1/2 -1 1 -2 1/2

(0) (0) (0) (0)

w/ Fuzz Face dist. pedal 1 1/2 w/ bar -1/2 w/ bar w bar

12 (12) (12) 0 11 (11) 10 (11) (11) 7 X X 0/14

1 1/2 * 1/2
-1 1/2 * 1/2
3
mp < mf f
fdbk.
1/2
1/2
1/2
-1 w bar
1 w bar
14 (14) 14 18 17 (0) 18 17 (18) (17) 0 0 0 0

* pull bar up while vibrato

**1 -1 -1 -1 1/2 -2 1/2 -2 1/2
**1 -1 -1 M -1 1/2 -2 1/2 -2 1/2
pitch: F#
(0) (0) (0) (0) (0) (0) (0) (0) (0) (0) (0) (0) (0) (0) (0) (0) (0) (0)

** pull up on bar

-3 1/2 -1 1/2 -2 1/2 -1 -2 -2 1/2 -3 1/2 -2 -2 1/2 -1
-3 1/2 -1 1/2 -2 1/2 -1 -2 -2 1/2 -3 1/2 -2 -2 1/2 -1
-1
-1 -1 -1 -1 -1 -1
w bar
-1 -1 -1 -1 -1 -1
fdbk.
**1
(0) (0) (0) (0) (0) (0) (0) (0) (0) (0) (0) (0) (0) (0) (0) (0) (0) (0) 8 0 (0) 8 0 17 (17) (17) (17) (17) (17) 0

** pull bar up

pitch: A

8va
† 1 1/2
fdbk.
depress & vib. bar
-1/2
3/4
2
fdbk.
†
8va
(fret both notes) full
1 1/2
w/ 2nd fng. hold bend fdbk.
(0) 10 (10) 10 (0) 11 (11) (0) 19 19 (19)

† Bend F w/ 2nd fng., catching G stg. under it, fretting C#; C# is already bent 1.2 step when it starts feeding back, dampen F at point which C appears

‡ Bend F w/ 2nd fng. catching D stg. under it (as in 2 bars previous), dampen F at point which C appears

8va
-3 1/2 -3 1/2 -3 1/2 loco
w/ bar -3 1/2 -3 1/2 -3 1/2 maximum dist.
rake
w/ bar
-1 1/2
-1 1/2
B
(19) (19) (19) (19) 0 0 11 12 13 0 0 12 0 (0) 10 0 0 0 0 0

-1 1/2 2 1/2 -1/2 -2 1/2 -1 1/2 -2 1/2 -1 1/2
M N fdbk. -2 1/2 -1/2 -2 1/2
fdbk. -1 1/2 2 1/2 -1 1/2
1 1/2
(0) (0) (0) (0) (0) (0) (0) (0) (0) (0) (0) (0) (0) (0) (0) (0)

w/ ad lib. half-speed vocal sound effects

pitch: E * pull bar up 1/2 step w/ each dip

pitches: D, G

† hit back of headstock, sounding open stgs.

** pull bar up

pitch: D

pitch: D

pitch: F# (most prominent pitch)

pitch: F#

pitch: G♯

pitch: A (most prominent)

pitch: E

pitches: E, F#

pitch: D (most prominent note)

N.C.

Free Time

3 3 3

trem.

2

1 1/2 1 1/2 1 1/2

7 7/11 (11) 18 18 (18)

5 5/0 (9) 16 16 (16)

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and includes a guitar solo section. The guitar solo is written in treble clef with a key signature of two sharps (F# and C#). It features various musical notations, including eighth notes, quarter notes, and sixteenth notes, with some notes marked with a sharp sign (#). The solo is divided into measures, with some measures containing a double bar line and a "2" indicating a second ending. The fingerstyle guitar accompaniment is written in treble clef with a key signature of one sharp (F#). It features a complex rhythmic pattern with many beamed eighth and sixteenth notes. The accompaniment is divided into measures, with some measures containing a double bar line and a "2" indicating a second ending. The score is labeled "The Sound of Silence" and "Simon & Garfunkel" at the top. The guitar solo is labeled "Guitar Solo" and the fingerstyle guitar accompaniment is labeled "Fingerstyle Guitar".

* bend 2nd stg. w/ 2nd (or 3rd) fng., catching D stg. under it, bending it approx 1/2 step

** fret both notes w/ 2nd or 3rd fing. (as in previous bar)

[illegible]

Musical score for guitar and bass. The guitar part (top) features a melodic line with various effects: "Gtr. 1 cont. sparse trem. bar / toggle switch effects" and "fdbk.". The bass part (bottom) is a simple harmonic line. The score is divided into two measures by a double bar line.

pitch: D

pitch: D

*1/2

-1/2

*1/2

-1/2

slowly vib. & depress simultaneously

depress & vib. bar simultaneously

5

(0)

(0)

(0)

(0)

(0)

(0)

(0)

(0)

0

(0)

* pull bar up

[illegible]